develop INSIDER

Welcome to the World of Kuju Entertainment

Kuju

Introduction

World of Kuju

CEO Ian Baverstock and corporate technical director Adrian Hawkins explain how innovation and individuality is driving the growth of Kuju Entertainment's network of studios…

Ian Baverstock, Kuju CEO

Adrian Hawkins, Kuju's Technical Director

"There's a real buzz here, and people can tell we're going somewhere great."

Casting our eyes over the Kuju studio network – profiled across the next six pages – it's impossible to disagree with company chief executive Ian Baverstock.

In 12 months, the company has gone through a radical and ambitious revamp, rebranding a group of its studios and opening three new ones, creating a group of development teams that are autonomous but also part of a larger whole.

Under the Kuju umbrella you'll find: a social games studio, a team making games specifically for children; an outfit focused solely on digital distribution; Unreal Engine 3 specialists; a team with an enviable relationship with Nintendo; and also a new American team in San Francisco.

The strategy is the next logical step for the fast-evolving world of games development, says Baverstock.

"Think of it as devolution for games development," he says when offering an overview of the Kuju empire, pointing out the individuality of each team.

"With decisions made at a local level, the studios can give a superior response to customer needs, and be at the forefront of creative and technical thinking."

What binds the likes of Zoë Mode, Chemistry, Doublesix, Kuju London, NiK NaK and Kuju America together, he says, "is general good practice, and the added value and

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economies of using shared operational departments." With such a strong operational backbone, specialisation is key, adds Baverstock.

"We believe that the key to success is for a studio to be 'The best in the world at X'," he explains when discussing the studio rebrands for the likes of Zoë Mode and Chemistry. "We wanted to broaden our appeal and perception, and diversify into new markets – so each studio becomes the best at their own X. As each studio has grown regionally they have evolved their own culture and work expertise, so their brand not only represents the output of products but the people behind the games.

"We know all the right ingredients for making a solid studio..."

"It became evident that the purpose of each studio became so identifiable that to establish themselves in their own right was a no-brainer. Each studio fosters close-knit, skilled teams that are passionate about their specialist field, which from a publisher's point of view can only be a positive thing."

The advantages of this approach are obvious, adds Adrian Hawkins, who oversees the incubation and growth of new studios: "Our customers appreciate being able to talk to a studio who are experts in their field and the teams are proud of their brands – they believe in what they're doing, and feel much closer to their studio, much more so than they would in a monolithic corporate structure."

It's also an incredibly flexible framework for further expansion as the company welcomes more staff into the fold, he adds, making for a more exciting developer to work for.

Techno know-how

Kuju's unique structure means that the company has a specific technology strategy, explains Adrian Hawkins: "We have a strong policy of not imposing technology solutions centrally." With the diverse array of teams under the Kuju banner catering to so many different genres, gamers and publishers, it's key that "studios are free to make the technology choices that are right for their products".

He adds: "That said, we do take opportunities to share code and expertise where there is value – for example, we run a central R&D department who support common technology across several of our studios. We very much believe in keeping this as a set of components that can be picked and chosen from, rather than the large, intertwined, all-or-nothing solutions seen at other developers. This is a real bonus for our newer studios, enabling them to get a headstart with rapid prototyping, and giving them an extremely powerful content pipeline."

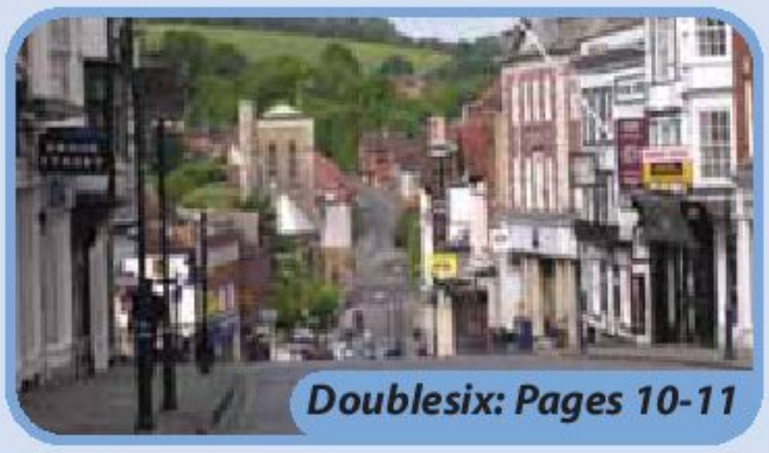
There's also plenty of sharing – where relevant – between teams, adds Hawkins, to minimise duplication of effort, but no particular stance that advocates in-house technology over off-the-shelf engines, specifically to encourage a sense of freedom amongst the studios.

He adds: "It's whatever is right for the game, case-by-case – the studios make these decisions locally. We just don't buy in to a 'one size fits all' strategy, and have no philosophical hang-ups with either using or not using off-the-shelf tech. There's some brilliant middleware out there; sometimes it fits a game, sometimes it doesn't."

"There's a real advantage to incubating a studio under the Kuju umbrella as opposed to a small independent startup, many of whom fail rapidly," says Baverstock.

New kids' game team NiK NaK is "a great example of how agile the Kuju group is," adds Hawkins. "Where we see a market opportunity, we can respond rapidly and build a strong business around it.

"We have a strong framework for doing this – we've made a big investment in our infrastructure applications, and designed them to cope with multiple business units, wherever in the world they may be. There's a talented team of support staff, well versed in dealing with the challenges of multi-site development, and a menu of technologies to choose from. We know all the right ingredients for making a solid studio."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Zoë Mode

The studio rebranded to Zoë Mode last year in order to convey the inclusive sense of social fun the team's games provide

dancing with the stars

Play Astro Zoo

CRUSH

Play SPORTS

When Kuju Brighton first morphed into Zoë Mode it's fair to say there were a few raised eyebrows: what did it mean and in what direction was it going? But after recently celebrating its first birthday the studio has never felt better.

"Our first year as Zoë Mode has been our best yet," enthuses studio head, Ed Daly (*pictured above*). "We've signed several new projects, released *Crush* and *Dancing with the Stars*, as well as several more iterations of SingStar and EyeToy: Play. The key thing we were trying to achieve with the rebranding was to create our own distinct identity for the studio. Now when we talk to publishing partners, or job applicants, they are very clear on who we are."

"All of Zoë Mode's games are infused with a lively and vibrant spirit…"

Indeed, all Zoë Mode's games are infused with a lively and vibrant spirit capable of appealing to the kind of person who likes to get out a DS on a train journey but wouldn't necessarily spend hours in the evening playing a mammoth MMO.

"Our goal is quite simply to be the best independent developer of music and party games, and we have arguably achieved that already," adds Daly. "We are happy to release the occasional 'experimental' title, such as *Crush*, but the focus is on the social space and music and party games in particular."

And with Brighton only an hour by train from London, this developer boasts one of the most desirable locations in the UK. While the beach may not be sandy, the sea air, great shopping and fabulous restaurants are a big draw for anyone wanting to settle down outside the big smoke.

In fact, the studio has been so successful that it's currently relocating its 120 staff to bespoke offices in the heart of the city.

But holding on to the friendly, intimate Zoë vibe is a key consideration for Daly who encourages fellowship and idea sharing across the teams. "Last year we invited staff bands to perform at a party, and we got a line-up of five or six extremely diverse and highly entertaining acts. This was indicative of the depth of musical talent that our current and unannounced music related titles can draw upon."

With five titles in full production, including some based on 'massive IP', Zoë Mode is now looking to collaborate with Kuju's latest studio based in San Francisco. Never afraid to try new methods and ideas, it's clear that this UK studio not only has an impeccable reputation for brilliant games but is capable of dancing to its own tune.

Zoë Mode

Founded: 2004 (rebranded in 2007)

Number: 120

Location: Brighton

Key personnel: Ed Daly (studio head), Richard Heasman, (technical director), Ste Curran (creative director), Ben Hebb (art director), Ciaran Walsh (audio director)

Recent Releases: *Dancing with the Stars*, *SingStar*, *EyeToy: Play Astro Zoo*, *EyeToy: Play Sports*

Currently working on: Five unannounced tiles

The Lab

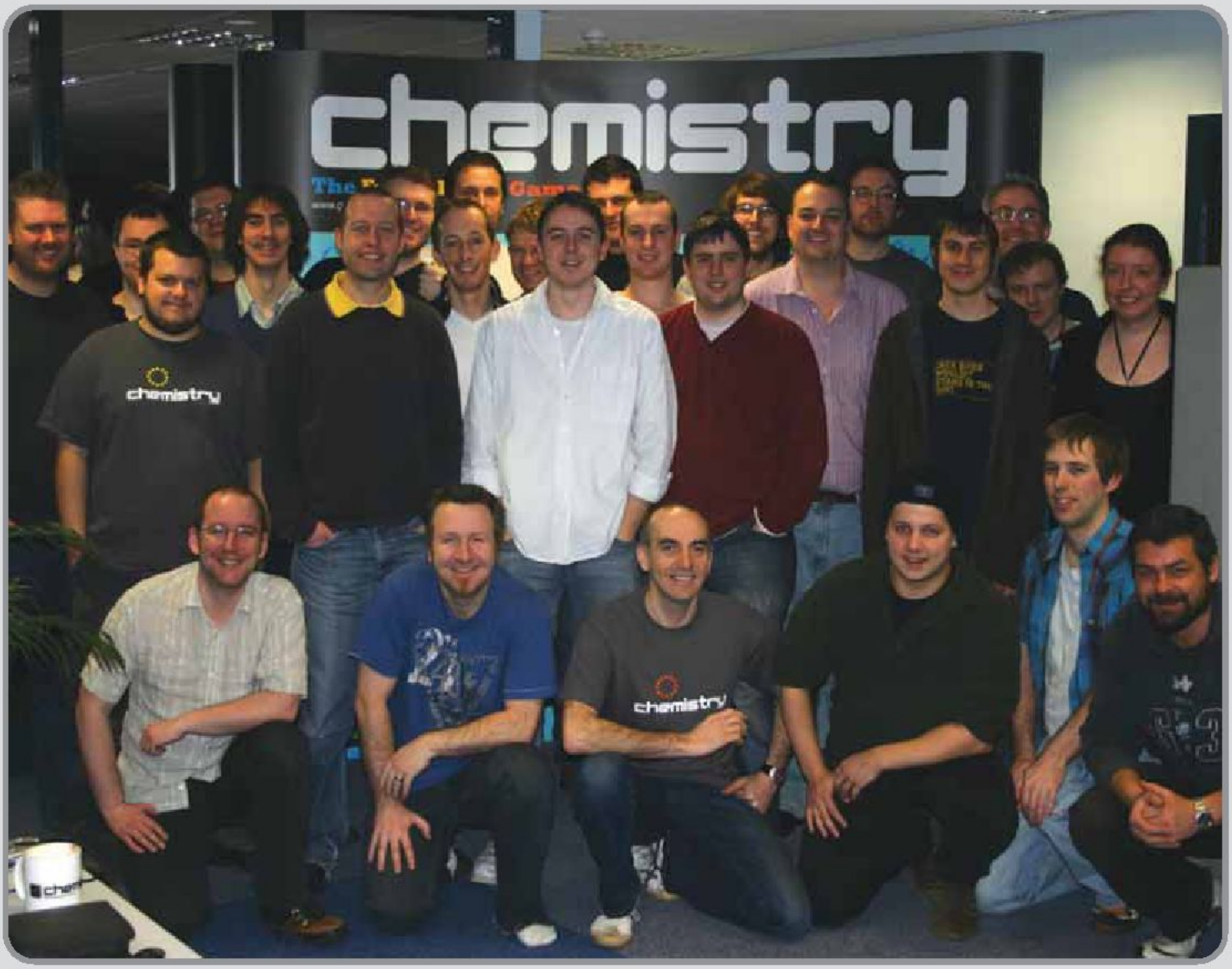
To increase the flow of ideas and encourage team-building and cooperation Zoë Mode created a department known as The Lab.

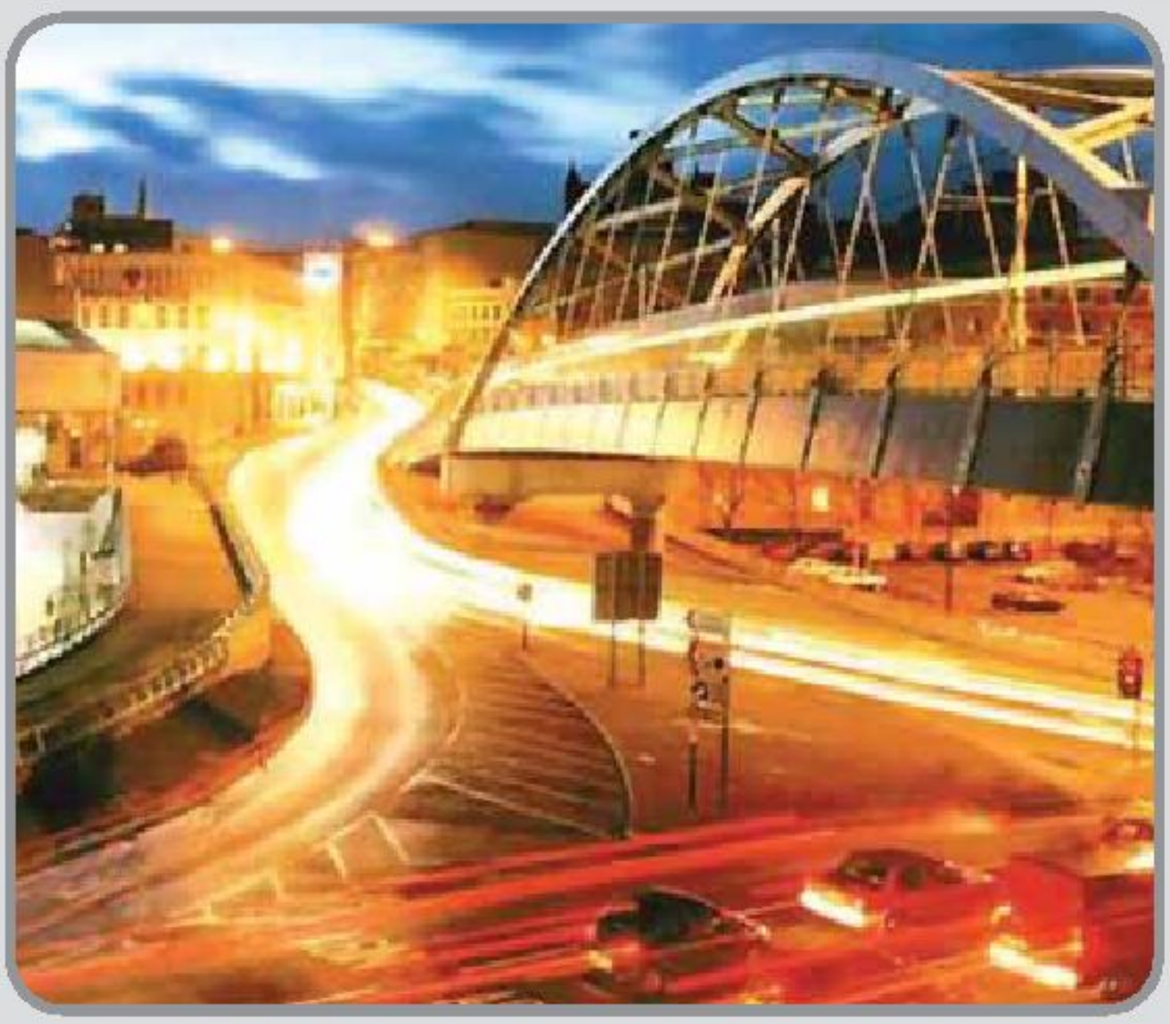
The idea is that staff members can take a few weeks out of their schedules and spend time brainstorming ideas, prototyping and essentially coming up with fun, innovative games that buck the trend.

Cosseted away from the normal pressures of milestones and crunches, anyone from a department head to the junior programmer can come up with a game concept and see if they can make it workable within a very short timeframe, sometimes as little as two weeks.

Although this sounds like a tough ask, Daly believes The Lab is not only fun but fruitful. "We've found that when everyone is focused on their own projects, creating new ideas and pitching projects for the future can get neglected. We started up The Lab so that we were constantly innovating and thinking to the future. The Lab has a rotating membership of team members working on their own new ideas. This ensures everyone is involved in the future direction of the studio. We've had some great ideas come out of the Lab in the last year, some of which will go into production as teams become available later this year."

Chemistry





Chemistry is located in the heart of UK city Sheffield, where its team is busily working on projects that are exclusively created using Epic Games' Unreal Engine 3

Formerly Kuju Sheffield, Chemistry's foundations lie on the belief that studios can no longer be Jack Of All trades, and that specialisation is the key to being a successful developer. Their chosen specialism is in Epic's Unreal Engine 3 – arguably the most popular third-party engine in the market today – and it's this focus that puts the studio in a position to make the best out of the contemporary game market.

"Our strategic decision was to go with Unreal Engine 3 as a platform, as that gives us numerous opportunities - it's next-gen, and it allows us to do bigger and better projects - it means we can have multiple next-gen products in the pipeline at once," says studio head Simeon Pashley.

The major benefit of using Epic's technology at the studio is that publishers instantly benefit from a reduction in risk, adds managing director Mike Cox.

"It's not just in terms of technology that the studio is on the cutting edge..."

"When we were setting up Chemistry, we talked to publishers, and what we saw was that they all wanted minimal risk development – they're happy to spend a pile of money on content, but not so much on tech. We thought that by going with UE3 it would take away a lot of the risk involved with building bespoke technology."

And it's an experiment that has worked just as intended, with the studio saying that publishers have responded 'beautifully' to the idea.

But Chemistry's key element is not that it solely uses Unreal Engine 3, but that it strives to add to the engine.

"We've purposefully set out to be Unreal Engine specialists, but not just to churn out another first-person shooter – it's what we do different with UE3 that's important to us," explains Pashley.

Cox agrees, adding: "Unreal is great as a base platform, but if you're going to make truly innovative next-gen stuff you have to add value in lots of different areas."

And the way the studio intends to do that is with its 'labs', concentrated strike teams dedicated to enhancing aspects of the Unreal Engine to improve what's already there, and then use those improvements not only in their own games but in other developers' titles too.

"These labs create formulas, and it's these that are the solutions that we can use in the future. The first lab that we've set up is the AI lab, and those guys are purely focusing on creating amazing AI solutions.

"They could be things that we use for just one game, or they could be things that we package and sell to other developers."

But it's not just in terms of technology that the studio is on the cutting edge - it has also structured itself heavily around a distributed model, cherry-picking the best outsource talent to augment its production capabilities. "We do a tremendous amount of art outsourcing," says Pashley, "And we've got other people in the other Kuju studios helping us out, too."

It's this collaboration, selective outsourcing and dedication to furthering the technology that it has licenced which places Chemistry at the frontlines of the industry, a chemical reaction to the changing development market that many may soon find themselves following.

Founded: 2007 (rebranded)

Key Staff: Mike Cox (managing director), Simeon Pashley (studio head)

Staff Count: 38

Location: Sheffield, UK

Current projects: *To End All Wars* (published by Ghostlight), two unannounced projects

Unreal Talent

One benefit of using Unreal technology is that it's a recognised standard that anyone can get into by simply purchasing an Unreal title.

"It's great for recruiting," says studio head Simeon Pashley, "because people can already make UE3 levels with little outlay, and we can look at these and get a feel for what the person would be like working here."

The proliferation of large level-sharing sites, even those going back to the original Unreal engine, also gives a company like Chemistry the chance to look at talent across the world and find it pre-emptively without waiting for it to approach them.

But using Unreal 3 isn't something that's just great for the company – the staff also benefit from becoming skilled in a widely-used engine. "It's something we can train our staff in," adds Pashley, "and something they can continue to use in the future."

NiK NaK

NiK NaK's studio is based in the impressive Surrey Technology Park, which plays host to a number of other cutting-edge firms from other sectors

There was a time when a move to the 'kids games' department of a large development studio was greeted with all the enthusiasm of a soldier being sent to the Russian front.

But times have changed: titles now aimed at pre-teens are not only among the highest selling, but can often be the most innovative and vibrant on retail shelves. Think *Lego: Star Wars* and *Pokémon* as just two examples.

Established in September 2007, Kuju's NiK NaK studio prides itself in developing for six to 12 year-olds and wants to change the perception of what kids games can be.

"It sounds simple but we are focussed on our target audience," says studio head Kevin Holloway. "We want to make games they want to play, not the games we would like them to play. The response from our new recruits has been refreshing: we all want to make the best games possible, not just take the usual route of dumbing adult games down and making them shorter."

"NiK NaK's staff all want to make games that will appeal to their kids…"

The philosophy is clearly paying off with three titles already in full production and others in the pipeline. Two already announced are *Dragonology* and *Wizardology*, due to be published by Codemasters and based on the popular 'Ology' books that have been wooing both parents and children in the last year. Both games are due out on Wii, though the robust tools and technology at Kuju mean the company is well placed to produce titles on any format.

"One of our major strengths is that we have access to the tools and technology across all Kuju's studios," adds Holloway. "The turn-around on our games is also quite rapid, nine to 12 months, which means we can be very flexible and creative. We place great emphasis on outsourcing and technology to empower our artists and designers – it's all about the gameplay, not just developing cutting edge visuals. This is why we can produce three games with just 25 people, but get everyone involved while fostering a creative environment."

Holloway believes that there's a common motivation among all the staff: they want to make games that can appeal to their own kids as well as millions of other gamers. Interviews are rigorous, but Holloway believes it's important to find people committed to what children want rather than "coming up with the latest all-singing, all-dancing FPS".

Indeed when the studio was first announced Holloway was pleasantly surprised by the reaction and several enthusiastic recruits were taken on after directly contacting the company. With such a strong ethos and identity Nik Nak is already making waves and now has ambitious plans to expand considerably, work with some 'major IP' and compete with the biggest kids' game developers in the world. If Holloway's enthusiasm is anything to go by then you wouldn't bet against it.

NiK NaK

Founded: 2007

Number: 25

Location: Guildford, UK

Key Personnel: Kevin Holloway (studio head), David Millard (creative director), Jason Millson (art director), Adrian Hawkins (technical director)

Recent Releases: N/A

Currently working on: Several projects across all formats

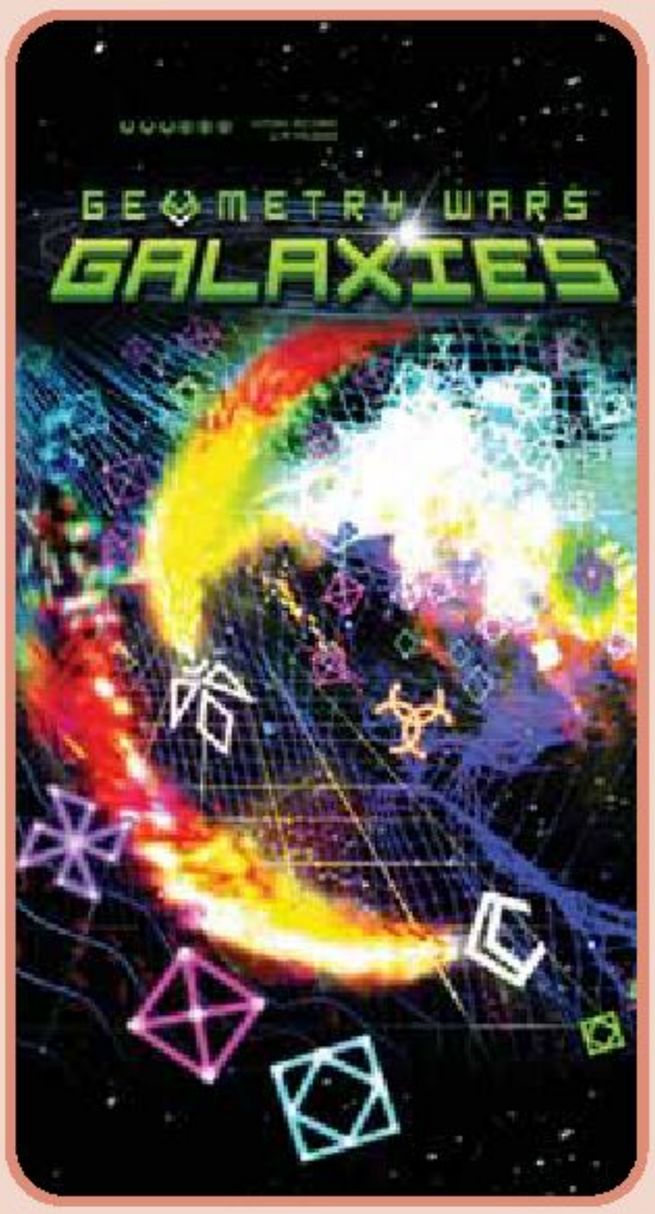
You've got an 'ology?

Templar Publishing's *'Ology* series has sold over 15 million copies since first introduced in 2003.The books, which include best-sellers *Dragonology, Pirateology* and *Wizardology,* are fascinating and entertaining encyclopaedic journals of arcane lore. Each is packed with multi-textured content and written in a tone that emphasises the pursuit of the fantastic and a thirst for knowledge.

All things considered, Nik Nak's first major development deal couldn't be more suited to its mission to develop imaginative titles for children.

Says Holloway: "We've put a lot of store on talking to kids and we run informal testing groups, writing down their reactions. One good example is that we need to control a dragon in flight via the Wiimote. We looked at a lot of games that have a similar mechanic and realised that children find it tricky and soon get tired. So we had to make the experience forgiving and allow players to put down the controller without it breaking the game."

Doublesix



At 16 staff, Doublesix is one of the smaller UK independent studios – however the structure is a perfect complement to the team's games strategy, which is to find perfectly formed fun digital distribution games for a multitude of audiences and demographics

Don't be in any doubt that Kuju's latest studio is one of the most attractive to work at in the UK. If it were listed in a holiday brochure you can guarantee it would have a five star rating.

With new offices in the heart of Guildford, a focus on speedily developed fun and addictive games plus an inclusive philosophy that involves taking the entire team to the local Wagamama for brainstorming meetings, it's hard not to see this as one of the most progressive and forward-looking studios in the UK.

"We're recruiting like crazy," says James Brooksby, Doublesix's studio head (*pictured above*). "We need to find innovative ways to attract people because there's definitely a sense that this sector is going to take off."

The sector he's talking about is digital distribution and Doublesix's mission is to forge a unique identity in this nascent market by creating addictive have-another-go titles for channels such as Xbox Live Arcade, Nintendo's Virtual Console, PlayStation Network and PC.

"The studio's mission is to forge a unique identity in digital distribution..."

"The industry is still finding its feet in terms of digital distribution but we all know it's a large part of our future," continues Brooksby. "Only the platform holders were really talking about this area a year ago but now key publishers have made great strides in this area."

He adds: "What's great about Doublesix is that we have small teams coming up with ideas month after month. It's such a luxury not to have to wait nine or ten months for tools just to see if the concept works."

Although only established in November 2007 Doublesix already has deals signed with several publishers on all formats, though it must remain tight-lipped about specifics at the present time. Given the company's outlook it's clear that several games are going to be produced every year with innovation, prototyping and the creation of new IP the priority. 'Nothing can be ruled out' seems to be the general philosophy and Brooksby hints that Doublesix games will both cross-fertilise and defy genre.

The studio will even bend its digital download brief to make games that meet the studio's philosophy. With Geometry Wars Galaxies, the studio took the world's best known digital download title and created the highly-rated games for Wii and DS.

"It's important to point out that we are not just about 'casual' games," he adds. "While we are more console oriented we will be working on various concepts and genres that appeal to different demographics – from the so-called casual market to the hardcore gamer. If it's fun, it's fun and because we have no genre or format specialisation it means that everyone who works here, from whatever background, can bring something different to the games they are working on."

And it's this flexibility linked with Doublesix's commitment to gameplay that make it such an exciting place to be. Every staff member is encouraged to come up with fresh ideas and while not everything will be thrust into full production, Brooksby is fostering an atmosphere that inspires staff to think differently and maximise the opportunities afforded by digital distribution.

It's proof that every developer needn't be a tiny cog inside a big corporate machine.

doublesix

Founded: 2007

Number: 16

Location: Guildford, UK

Key Personnel: James Brooksby (studio head)

Recent Releases: N/A

Currently working on: Several projects across all formats

Loaded Die

Though no one is exactly sure why Guildford has become a hotbed for UK development, with companies as diverse as Electronic Arts, Lionhead, Media Molecule, Criterion and Kuju all hosting offices in the historic market town, it's now so populated with developers there's a local football league.

However, Doublesix boasts that its new offices are the most central, practically sitting on the high street and giving staff an enviable and calming working environment. Of course it's still early days for this fledgling studio but there's a general feeling that digital distribution will instigate the same kind of profound changes we've seen in the music industry.

Activity across Sony's PlayStation Network is key and Brooksby believes "Christmas 2008 will be massive". But developing titles for platform holders and the big publishers is only one part of the strategy; Doublesix is looking to forge its own e-distribution identity with a website where its games can be downloaded direct. First Guildford, next the world.

Kuju London

Kuju London boasts an unrivalled location in the heart of London, near cultural highlights like the Tate Modern and landmarks such as the Millennium Bridge and Tate Modern

It's fair to say that Nintendo is a little choosey when it comes to first-party relationships, so any developer with a direct link to the Kyoto giant's headquarters must be doing something right. And when that developer is in charge of the *Battalion Wars* series, one of Nintendo's most **beloved properties**, you know it must be a studio with a rock solid reputation.

"Nintendo has brought us a tremendous amount," says Kuju London's studio head, Bradley Crooks (*pictured above*). "In terms of both hardware and software they have challenged us and encouraged us to think outside the box. Nintendo production staff make visits to Kuju, but on the whole Nintendo prefer to trust their developers to be able to take the creative lead on projects with a limited amount of direction. We get valuable input and feedback from our Nintendo colleagues, but ultimately it is Kuju that is encouraged to provide the technical and creative innovation in the games we work on."

But it would be wrong to think Kuju London is only known for one property, having built up a diverse portfolio in its short time. Its previous titles include the fiery sounding *Fireblade*, *Reign of Fire* and *Warhammer 40,000: Fire Warrior*.

"Kuju London has already garnered a worldwide reputation..."

But conspicuously Kuju London is the only studio not to have gone through the company's re-branding exercise. This is largely because it has already garnered a worldwide reputation and, well, the name fits. Situated on the south side of the Thames its location couldn't be more spectacular, with the Globe theatre, The Tate Modern, Millennium Bridge and St Paul's all a stone's throw away.

"Kuju London hasn't re-branded – yet – but the studio has a real energy to it that comes from the kind of projects we've had the good fortune to be able to the work on," enthuses Crooks. "The best thing about being on the south side of the river is that we get many of the benefits of being near the city without actually being in it. There are lots of new bars and restaurants along the river but also the more down-to-earth feel of Borough Market and the rest of Southwark where not too many suits venture. We're Tate Modern rather than St Pauls."

With the acclaimed *Battalion Wars 2* now under its belt, and three other games currently in development, Kuju London is now looking to recruit and expand. And if being in the cultural nexus of London doesn't appeal, having a direct link to some of Nintendo's most creative minds has to be a deal clincher in its own right. Expect Kuju London to be a force to be reckoned with for many years to come.

KUJU LONDON

Founded: 2000

Number: 46

Location: London

Key personnel: Bradley Crooks, Studio Head; Steve Pritchard, Development Director; Tanc Dyke-Wells, Creative Director

Recent releases: Battalion Wars 2

Currently working on: 3 TBA projects

Patently brilliant

The *Battalion Wars* games are notable for their flexible and robust control and command dynamics. Adapting the intuitive and grid-based *Advanced Wars* mechanic to a third-person real-time scenario on console certainly wasn't a breeze, but Kuju London did an excellent job, first on GameCube and now on Wii.

Part of *Battalion Wars 2* appeal lies in its ability to give players swift and powerful command over the various units, which is even more impressive when you start getting stuck into the reliably addictive co-op and online multiplayer modes. While this may be an RTS at its heart the snappy missions, honed controls and unrelenting action give it a vibrant and arcade dynamic.

Perhaps unsurprisingly Kuju London currently has a patent pending on a Wii control system, though it can't divulge what it is for obvious reasons. What's clear is that Kuju London doesn't do things by halves; while many developers are happy to port games to Wii, with the merest hint of a control upgrade Kuju London is constantly refining, constantly innovating.

Kuju America

Based in San Francisco, new studio Kuju America isn't just another step in the company's ambitious expansion and founding of unique studios – it's also a key step towards establishing a base for the company in North America, helping raise the profile of all Kuju's teams and tap into the local talent base.

The company appointed former Eidos man John Kavanagh (*pictured above*) to head up the operation as president, which formerly opened early in 2008.

Kavanagh self-describes himself as an industry veteran ("which I guess is part experience, and part 'he's 40 years old'," he jokes) – but it's a well-earned badge. He started writing games at 14, later joining Domark to make a *James Bond* game and then moving to set up the publisher's US office in 1992. Domark US became Eidos in 1995, where he stayed for 10 years, working at first in America and then moving back home to run Eidos' UK development. In that time, he signed a number of key concepts that went on to become franchise products such as *Hitman*, *TimeSplitters*, and *Deus Ex*. So for Kuju's first major global step, he's the ideal man.

"I was always happiest at the studios working with the development teams and making sure their needs were best represented at the corporate level," and this is something you'll see at Kuju, he says.

"Our goal in establishing a North American outpost is two-fold," explains Kavanagh. "Firstly to establish a corporate base in the US market so that we can raise the profile of all the Kuju studios with US-based publishers and serve their needs by having a 'same time zone' contact for business development issues. Secondly to tap into the large local talent base and establish a best-in-class studio providing a local development solution for our publishing partners."

Kuju America also has a prime opportunity to avoid the pitfalls of big budget games development, while also satisfying the needs of publishers, adds Kavanagh – creating a haven for those looking to escape the treadmill of other studios.

Founded: 2008

Key Staff: John Kavanagh (president), Steve Goebel (financial controller,) Frank Hickman (lead Programmer) Martin McDonald (art director)

Staff Count: 10

Location: San Francisco, USA

Current Project: Unannounced Wii title

"The environment at Kuju is a stark contrast to other studios..."

The environment at Kuju, he adds, is a stark contrast – and the evolved games sector, driven in part thanks to the success of the Wii, has "created a market for fun games".

Adds Kavanagh: "I'd always kept in touch with Jonathan [Newth, president of Kuju group] and Ian [Baverstock, CEO], but even I was surprised by how their studio model had matured and become so successful with a great reputation within the publisher community.

"So when they asked me to help them set up the US studio I jumped at the chance. The opportunity to work on high quality, fun Wii games is a great thing, but working with old friends who understand and trust each other is the icing on the cake."

American dream

Kuju America president John Kavanagh says it's a bit of a no brainer as to why San Francisco was chosen for Kuju's North American studio.

Not only is it the city which hosts the yearly GDC, but the vibrant local talent base and city atmosphere is conducive to great games development and a good place to live and work.

"San Francisco has always been a hotbed of creativity and technical excellence. That and the proximity to publishers and the first party platform owners make it ideal," he explains.

"You get an amazing mix of experienced guys going all the way back to Atari days and recent grads from local universities. Putting experience with raw enthusiasm is always a formula for success."

Just starting out on your career?
We have a variety of entry level opportunities across all studios that would suit those wishing to start an exciting career in games development. An appropriate degree or similar qualification would be advantageous and a demonstrable ability to program in C++ is a must. Opportunities include: **Junior Gameplay Programmers**, **Junior Software Engineer** and **Junior Programmers**. If video editing is more in your line, then our Zoë Mode Studio is looking for a **Junior Video Editor**.

Why join Kuju Entertainment?
Kuju will offer those of you new to the games industry the opportunity to make a significant contribution the development of games and to progress your career rapidly. Working in small, friendly teams will provide you will the chance to become involved at an early stage and to develop a much more rounded experience in your specific discipline than you would get working in a large corporate. We work hard, play hard but most of all we are passionate about making good games. Why not get in on the game and join us? It will be a great experience with us to start your career in games.

Programmers
Due to the enormous amount of growth taking place in Kuju, we have a need for experienced programmers at all levels throughout our network of offices on both permanent and fixed term contracts. Whatever your specialty, we are likely to have a role for you. Opportunities include: **Senior Engine Programmer**, **Artificial Intelligence Programmer**, **Senior/Game Programmer**, **UI Programmers**, **PS3 Coder**, **Network Programmers**, **Lead Programmer**, and **Animation Support Programmer**. If you want to join a company that is going places and one where you can challenge your skills to the full, then we want to hear from you.

Art & Animation
The chance to use your skills to the full are almost limitless. We have positions available for: **Senior Artist**, **3D Artists**, **2D/SVFX Artists**, **Lead Artists**, **Senior Technical Artists**, **Character/Props Artist** and **Graphic Artist**.

Design
Is Design more your line? Roles available include: **Graphic Designer**, **Level Designer** and **Game Designer**.

Audio
No game would be complete without audio! We currently have two positions for **Audio Engineers**.

Senior Roles
Our senior staff play a vital role in the direction of projects and each studio. If you are ready for the next step in your career path and believe you have the expertise to make a difference then the opportunities we can offer you are: **Producers**, **Project Manager**, **Senior Producer**, **Executive Producer**, **Assistant Technical Director** and **Studio Technical Director**.

Please send your CV and any art samples to:

jobs@kuju.com